

The Canadian National



The Canadian National Exhibition

Toronto



1879-1920



H.R.H. THE PRINCE OF WALES OPENING THE 1919 EXHIBITION

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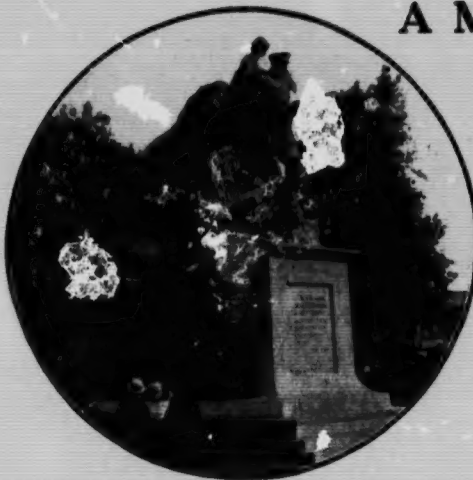
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A Moulder of Citizenship and National Sentiment



"THIS Exhibition has been a great factor in connection with war work, not only in stimulating matters of patriotism, but in teaching increased production and thrift and all lessons necessary for war purposes. I am sure, sir, that you have my best wishes for success for this Fair and all coming Exhibitions, and it will be a pleasure of the Government to assist in every way in making it a success. That this Exhibition is a great factor in telling people of our material resources of the Province is known to all.

"But there is another service which it has rendered which is not appreciated possibly to the full extent. I refer to its influence as a moulder of sentiment along the best lines of citizenship and nationality. Years ago before these things were appreciated as keenly and as generally as they are to-day, this Exhibition was quietly and almost unconsciously inculcating the priceless heritage of Can-

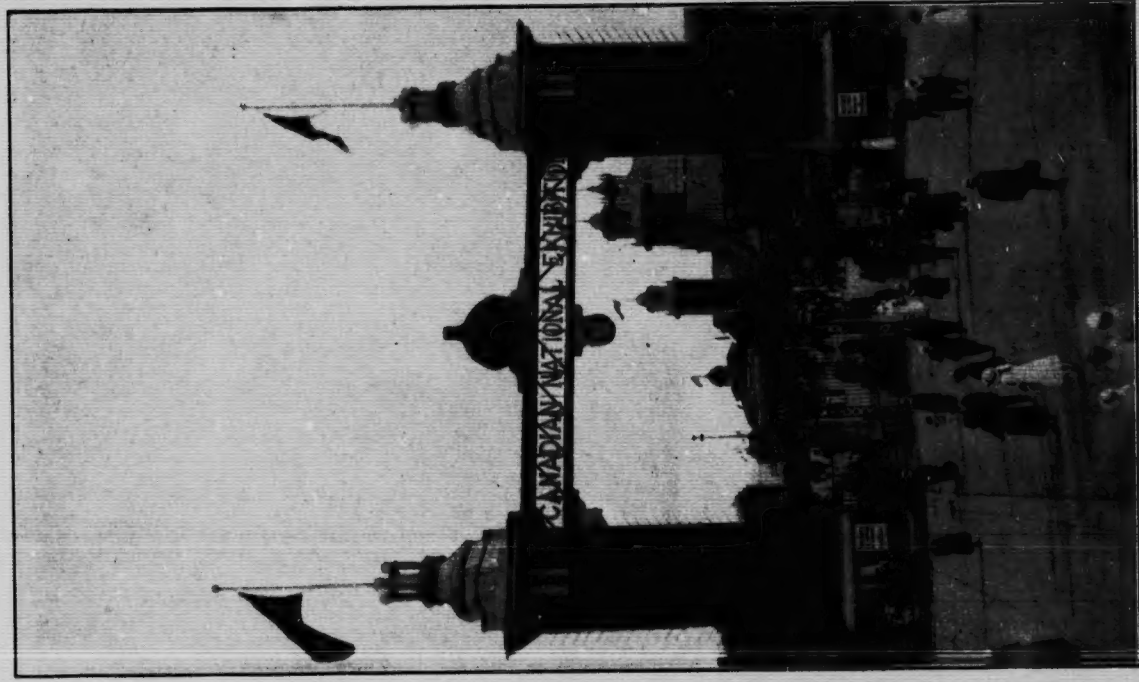
adian citizenship and the great value of British connection. It was done in ways most likely to be effective because of being almost imperceptible—the decorations of the grounds, the enterprise of the Association in first, at great cost, bringing out Imperial bands, the staging of pageants of Empire and of Empire significance before the Grand Stand, and the dissemination of similar sentiments at these luncheons. In these and many other ways the Directors have made this celebration one of the influential moulders of sentiment in this city and in this Province.

"The importance of this was not appreciated prior to 1914 to the same extent. I have been the case since, but we now see that everything which made for the strengthening of pride in our country and strengthening of the ties of Empire made possible the splendid record which Ontario has since achieved in the conflict in which we are engaged. The voluntary enlistment of over 200,000 men, in Ontario, the magnificent donations for all patriotic appeals, the splendid response of the women in Red Cross work, and the mighty response in food production and in food conservation have all been made possible by reason of the sentiments which we developed through the long years which preceded the war.

"This Exhibition is entitled to a big place in the influences which have made this possible, and should be recognized as one of the most effective moulders of sentiment along the highest lines of citizenship.

"Let it never be forgotten that our greatest asset of to-day, surpassing all our material wealth and possibilities, is our citizenship in this grand old Province and our right to share in the freedom and traditions of the British Empire. Any influence which brings these facts home more clearly and makes the ties stronger is an influence for the very best in our country."—Extract from an address by Sir William Hearst, member of the International Waterways Commission and former Premier of Ontario.





DUFFERIN MEMORIAL GATES

42ND CONSECUTIVE YEAR

FAIRS, or exhibitions, historians tell us, can be traced back to the days of Ahasuerus, who "exhibited the riches of his kingdom for an hundred and four-score days". Almost ever since, down through the ages, they have played a part in world progress and development. In rude and inland countries in the early stages of society, it was necessary, in the absence of shops and transportation facilities, that something of this character should be established to facilitate trade and barter. But in those days fairs were of a purely trade character, and lacked the educational and inspirational motive which is the life of the modern exhibition.



Originally they were associated with religious festivals, or holidays, or popular political assemblages, and, to some extent, in certain countries they still are. The Romans had such marts in all their provinces. In ancient England no fair could be held except by grant of the Crown. Back in 1314 Philip, of France, found it necessary to complain to Edward II. that "the merchants of England had desisted from frequent-

ing the Beaucaire Fair, much to the great loss of my subjects." He entreated his fellow monarch, for the sake of international amity and commerce, to persuade the people of his kingdom to return to their former custom.

In the tenth century fairs for the sale of slaves were common in the north of Europe, and were encouraged in England by William the Conqueror. On the American continent they date from early times under Spanish rule. The great bazaars of the East are essentially fairs.

Always we find the amusement end encouraged, much of the charm and popularity of fairs, back to the ancients, being due to the gathering of entertainers, who assembled in numbers to amuse the crowds, who have apparently always, just as they do at present, demanded that the more serious business matters of the day be leavened with a little healthful recreation and relaxation.

In tracing their evolution, one old authority says: "We find a series of legitimate steps, always advancing in the same direction and tending toward the same grand result—the spread of knowledge among the different peoples of the earth, concerning the advance-

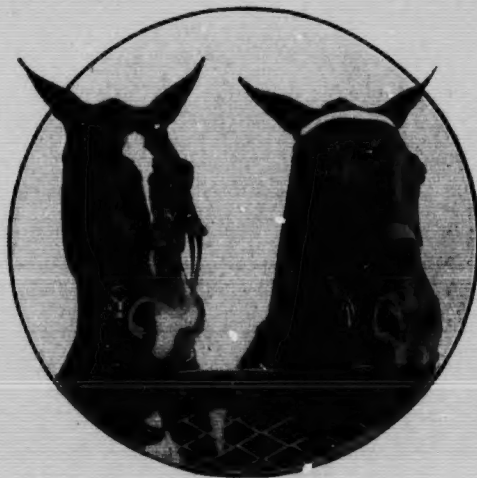




AERIAL VIEW EASTERN SECTION OF GROUNDS.

ment made by each in industrial labour, in the arts of design, and in the culture and adaptation of the earth's products to the necessities of mankind."

In the earlier stages of this progress it was necessary to offer inducements to enable the gathering of large numbers of people from distances wide apart, and therefore the purchase and sale of the goods exhibited were particularly a feature of the occasion. But as the world became richer, transportation freer, and the minds of men more widespreading in the ambitious thirst for knowledge, the necessities for this feature no longer existed, and it was found that visitors would travel vast distances only to see the products of the ingenuity and constructive skill and industry of their fellowmen.



The modern industrial institution where the exhibitive and competitive ideas are uppermost, is a British gift coming into existence with the London Society of Arts in 1753. From the first this society was patronized by royalty, and some noble-

man of high rank was invariably elected president. The influence of the organization upon the arts and manufactures of Great Britain, and incidentally of the world, has been enormous. By a judicious system of prizes, native ingenuity and invention, and their application to the arts and manufactures, were encouraged, and some of the most prominent artists and others of past generations could attribute their rise to the encouragement offered by the Society of Arts, which did everything humanly possible through its periodical exhibitions to advance the cause of civilization.

The election of Albert, Prince Consort, in 1845, was made the crowning feature in the career of the organization. The royal mind conceived some very ambitious plans, including the idea of the first World's Fair, a fair, as he explained to his colleagues, "not merely national in its scope and benefits, but comprehensive of the whole world". He suggested the construction of the famed Crystal Palace, wherein was to be exhibited a "grand collection of various products for the purpose of exhibition, comparison, instruction and encouragement". Queen Victoria opened the building in person, and the project was sustained and endorsed by the Government, Court and aristocracy, and was a pronounced success, fin-





HOW THE WEST ENTRANCE LOOKS FROM THE AIR

anially and otherwise. Dublin Exposition followed. The Paris Exposition was founded on the London plan shortly afterward. Queen Victoria and Prince Albert paid it a visit, the first visit of a British sovereign to Paris since 1422. Since that time world's fairs have been held in various countries and have perhaps been brought to their highest point of development in the United States.

While fairs date back about a century in Canada, Niagara Falls having the credit for the first movement of the kind, they do not appear to have gone beyond the county or township limits until 1846, when the first Provincial Fair was promoted and opened in Toronto. This was about the time that Prince Albert became chairman of the Society of Arts in London; perhaps, indeed, it was to some extent because of that fact. It was conducted for two days on the grounds of the old Government House, at the corner of King and Simcoe Streets. The prizes were valued at \$1,150. The Provincial and Agricultural Association of Upper Canada took charge the next year, and it was decided to make the affair a perambulating institution, alternating between various towns, no place to have it two successive years.

It returned to Toronto in 1852, and Robertson's "Landmarks" tells us that it "was held in the field which then existed north of Simcoe Street, which at that time, above Queen Street, was known as William Street". After wandering to Ottawa, Hamilton, London, Cobourg, Kingston and Brantford, the event was again held in Toronto in 1858, this time on the grounds to the south of the Queen Street Asylum. Crystal Palace was built that year, and the Fair was opened with considerable pomp by the Governor-General. It remained open for two weeks, a marked innovation on the established order of things.

In 1877 Toronto suggested that the Fair be weaned from its migratory habits and installed permanently there, and a deputation

came away from a meeting of the Arts Association at London with the belief that their arguments had prevailed. With this thought in mind, they applied for a grant of ordnance land and were given sixty acres on the present site of the Exhibition. Though the work of building the Fair had already been started when the question was submitted to the ratepayers, the following year, it was overwhelmingly defeated.

The Council, however, having already pledged in good faith the credit of the city to both the Government and the Arts Society, determined to proceed, feeling assured that when the public was enabled to pronounce upon the completed measure they would appreciate the inestimable advantage to Toronto and would undoubtedly endorse it. The delay inseparable from such a complication left only ninety days from the time the authority of Council was obtained until the opening day of the Exhibition. To a body of men less in earnest this would have appeared an insurmountable obstacle to the completion of a task of such magnitude, but, the whole of the work was completed and the Exhibition opened in the new building by the Governor-General, Lord Dufferin, on Tuesday, September 24th, 1878. Crystal Palace had been brought down from King Street in sections, a new story added, and the roof raised, and this remained in use and was regarded as the most ornate and best exhibition building in Canada, right up to the time the present Manufactures Building was erected a few years ago.

Much to the disappointment of the Toronto committee, the Arts Association decided, the following year, 1879, that the Exhibition must resume its old character as a travelling institution, and as a protest the organization headed by the late J. J. Withrow, who remained president for twenty years, decided to give Toronto a permanent Exhibition.



GRAPHIC AND APPLIED ARTS BUILDING.

In the 42 years that have since elapsed the Exhibition Association has scored a long series of phenomenal successes, and in the ages old history of Fairs there is perhaps no more interesting chapter than that dealing with the rise and progress of the Canadian National. It has met with many obstructive elements, but has been pursued to complete fruition with excellence of judgment, fertility of resource, and energy of patriotic determination. It is the culmination in a long series of steps in competitive exhibitions, and is conceded by experts in such matters to be the most ideally balanced institution of its kind the world over.

In the early days it encountered organized opposition even from the governments of the time, large grants being made to other fairs from year to year which were running in opposition to Toronto, while the local institution was compelled to struggle along unassisted except by its own loyal, public-spirited citizens. A threat was even made by a member of the Arts Society of legislation to compel Toronto to discontinue its Fair, but fortunately the matter never went that far.

But if the Association has had to meet opposition, so has it received loyal support from the people of Canada, from the people of the Old Land, even from the Throne itself. The late King Edward was one of the staunchest friends the Exhibition ever had, and many times he showed his deep interest in its welfare, personally helping it with exhibits from his Army, from his Navy, and from his household collections.

During its career, the Exhibition has entertained some of the most distinguished political and industrial leaders from all parts of the world, and its importance as an Imperial asset has more than once been referred to by men high in the Councils of the Empire. Its influence on Canadian affairs is perhaps not generally realized, though many important national undertakings have had

their inception or received their inspiration within the grounds.

Sir Charles Tupper once said that the Toronto Exhibition had had an important influence in binding Canada after Confederation. At the Directors' Luncheon twenty-three years ago he said:

"Indicative of what your efforts have accomplished is the change that has taken place in the views of the people from my own Province, Nova Scotia, where one school of men had been trained to consider you as Canadians, and themselves as Nova Scotians; you as men desperately situated, in 1867 having to grasp out for these other Provinces in order to support and maintain you, and enable you to exist as a self governing country. These men have learned a signal lesson from this great Canadian Fair. I have had it from the lips of my opponents, who were frank enough to confess what they learned from a visit to Toronto, that one visit to this Fair, after seeing Buffalo and the Fairs of the adjoining States, had convinced them that much of their creed in regard to the value of a Canadian Confederation had been entirely mythical, and absurd, and that here chiefly in their travels through Canada, they had begun to learn what a great people you—and they are includ-





A CORNER OF THE GOVERNMENT BUILDING.

ing themselves in the number—were after all with such an Exhibition as you have given to this country, for you have given it to the country at large, and to no particular locality, for years past.”

Every Governor-General since Lord Dufferin has opened the Exhibition, and some have likewise followed the principle of saying farewell to the people of Canada from a platform at the Canadian National, leaving messages of goodwill likely to enhance that greater solidarity of feeling and larger patriotism which has meant so much to us in Canada. There are many who remember Lord Dufferin's stirring valedictory in 1878. “Love your country,” he told us; “believe in her, honour her; work for her; live for her; die for her.” His phrases have rung resonantly down the years.

Turning to the more materialistic side it will be found that the Canadian National Exhibition has been in advance of many important movements that have made for industrial betterment. The farmer comes to learn the new and advanced methods of agriculture, because he knows he will find the very latest word in that respect; the manufacturer is stimulated to greater efforts by the

things spread out exemplifying the world's most advanced ideas in the product in which he specializes; and the thought of the Directors and management is applied to securing those

things that will best serve to stimulate emulation in all matters that go to make a nation great.

As to the purely cultural side the efforts of the management to promote the arts have been well sustained over the entire career of the Association. The presence here from year to year of the world's greatest bands, whose famed selections may be heard free by visitors, is fully appreciated by musicians and others, especially the man who could not pay the big price that would be demanded were the same organization to appear in the large halls downtown. Canadian artists have been greatly encouraged by the stimulus and inspiration afforded by the magnificent exhibitions of masterpieces gathered from all parts of the world annually. And they appreciate the exhibition none the less because it affords Canadian artists and others a chance to dispose of their works to art lovers who flock to the gallery in large numbers during the progress of the Exhibition.

The Exhibition management decided years ago to appropriate a sum each year for the purchase of paintings to form the nucleus





"MEET ME AT THE C.N.E. FOUNTAIN."



ROBERT FLEMING, President



JOHN G. KENT, General Manager

of a public art gallery for the citizens of Toronto, and this custom still obtains.

The importance of an institution is indeed great that can send so far as Australia and New Zealand for cadets to take part in an Imperial review, that could bring the Queen's jubilee gifts here, pay the enormous cost of bringing the bands of the British Brigade of Guards to play free for two weeks, provide entertainment, attractions and prizes that call for an expenditure each year of approximately \$400,000. More than \$50,000 is spent annually in direct advertising in 300 newspapers in Canada and the United States, and to such an effect that railway men describe the Canadian National as the greatest creator of traffic in North America.

The detail of the Exhibition management is just as great as with any other big national undertaking. To prepare the spectacle and grand stand entertainment takes months of patient effort and planning, and involves a world-wide search for novelties that starts almost as soon as the gates close in September, and never ceases until they open again the following August. It is a year-round task.

From the standpoint of attendance it is a fact that more people visit the Canadian National in one day than many fairs on the continent that are supposed to be among the leaders can boast of in an entire season. In the early days 100,000 was a wonderful figure, even for the three weeks it ran in 1879. In the twelve days it was open to the public a year ago, 1,201,000 people passed through the gates.

The Canadian National Exhibition has been fortunate in having the assistance through its career of the leading men of the community, men whose devoted service could never be paid for in dollars and cents, but who have taken unlimited time away from their business interests in order to thus serve the public. They give their time freely and ungrudgingly, happy in their connection with an institution that has meant so much in the promotion of Canadian progress and prosperity. Is it any wonder that the Canadian National has prospered after forty-two years of such cumulative effort on which has been concentrated the best constructive thought of leaders in agriculture, industry, commerce, and public life, men who have cheerfully obeyed one of the most powerful and beneficent of the human passions to build and promote growth "that the earth may be more fair and fruitful"?

As to the service the Exhibition rendered during the war, one could hunt the continent from end to end and not find a more suitable winter concentration camp for the militia. It proved the ideal place for thousands of men who would otherwise have been placed in temporary quarters where the rigours of winter might have seriously interfered with their training. No better trained men left Canada than those who received their preparation at Exhibition Camp. The existence of such a place solved a perplexing problem for the military authorities, and that the Exhibition could be of service in such an emergency must alone be sufficient reward to the patriots who instituted the "Fair" and who have carried it along through good and bad times for over forty years.





CROWDS LISTENING TO THE GUARDS' BAND



Stamp of Canadianism

THE four corners of the earth contribute to the Canadian National Exhibition, but above all it bears the stamp of Canadianism. It is so organized that the farmer may feel he is attending a Farmers' Fair while having opportunity to study the methods of his city brother. City business men may compare notes and secure hints regarding their own business. And all who attend may read a thousand new and strange facts regarding the varied national resources of many provinces, our transportation systems, forests, mines and fisheries, new lines of industrial endeavor, the preservation of health, practical methods of education and a multitude of things which cannot be listed here. Attendance records for the past four years follow:—

	1916.	1917.	1918.	1919.
Saturday				35,500
Monday	32,500	36,000	33,400	104,000
Tuesday	41,000	81,000	92,000	97,000
Wednesday	113,500	54,000	48,000	115,000
Thursday	64,000	66,000	69,500	71,500
Friday	39,000	51,000	54,000	62,000
Saturday	126,000	127,000	102,000	117,000
Monday	147,500	152,500	174,500	189,500
Tuesday	61,000	62,500	57,500	63,000
Wednesday	69,500	59,500	71,000	76,000
Thursday	59,500	63,000	54,000	81,000
Friday	57,000	55,000	79,500	67,500
Saturday	99,500	109,000	111,000	122,000
Total	910,000	917,000	946,400	1,201,000



THE ANGLE WALK

Over Seventy Buildings

THOUGH immensity of grounds and accessibility are by no means the most important features of the Canadian National Exhibition it is interesting to note that the site which becomes a public park when not in use for exposition purposes, comprises 294 acres almost in the heart of the city and extending along the lake front for upwards of one mile. Over seventy permanent buildings and many temporary ones are utilized for Exhibition purposes, including the main group of twelve stately, handsome structures of steel, brick, stone and concrete construction and of varied and pleasing styles of architecture. In all, they contain approximately three quarters of a million square feet of indoor exhibit space, but it is seldom that the demand for display privileges can be met. Next year Exhibition City will have added a mammoth live stock arena and utility building costing in the neighborhood of \$1,500,000. Among the principal buildings are the following:

	Sq. Feet
Government Building	48,400
Horticultural Building	29,900
Manufacturers' Building	72,500
Manufacturers' Annex	73,000
Industrial Building	76,200
Transportation Building	51,000
Art Gallery	7,084
Railway Building	8,200
Dairy Building and Inspected Meats.....	25,000
Machinery Hall	35,000
Women's Building	18,500
Poultry Building	36,500

Below are a few condensed facts regarding the Exhibition:—
Held annually for 42 years; value of buildings \$3,000,000, grounds \$5,000,000; over seventy permanent buildings with 750,000 feet of exhibit space, always occupied to capacity; acres of outdoor exhibits; fireproof grand stand 725 feet long, seating 16,800 and with standing room for 8,000 more; outdoor stage 700 feet long; park area 264 acres, stretches 1½ miles along Lake Ontario; over \$500,000 spent in arranging and staging; \$70,000 prize list; every Governor-General since 1879 has opened it; opened last year by H. R. H. the Prince of Wales; second largest dog show in America; second largest trap shooting contest on the continent; biggest live stock and poultry show; 1,500 performers in nightly spectacle; fine arts, graphic and applied arts; international photographic salon; two score bands; national auto show with first display of new models; field all its own in the matter of special attractions; is a self contained city having paved streets and walks, own post-office, lighting and power plants, customs house, telephone exchange, telegraph office, police and fire stations, branch bank; exhibits and government displays from all over Canada, United States, Great Britain and other distant points; permanent population during Exhibition time of 10,000 people; visited annually by 200,000 United States visitors; admission 25 cents; 50,000 five-for-one-dollar strips sold annually before opening, assuring in advance an attendance of 250,000; stabling for 1,500 horses; 1,500 cattle; 1,200 sheep; 600 swine; record day's attendance 189,000; thirteen days, 1,201,000.



LOOKING WEST FROM T.E. PRESS BUILDING.

A Well Balanced Exposition

WHILE as a general proposition, the short-term exposition may be considered largely an agricultural show, the Canadian National is different, distinctive. Proportionate representation is given every branch of improved animal husbandry and except, perhaps, at the International Winter Show at Chicago there are no better displays of live stock on the Continent. The importance of all other branches of Agriculture is conceded by the arrangement of prizes and classifications, and representative exhibits of grain and farm produce, fruits and dairying are made on a mammoth scale, demonstrations given, comprehensive displays made of farm implements and labor-saving devices, and, in short, full attention paid to the farming side. But agriculture, while receiving that attention which its great importance demands, is only part of the whole. All other branches of industry and productive effort are prominently featured. The manufacturing interests of the country play a large part, making extensive displays in their product and demonstrating in a striking way the versatility and skill of our workers and the ability of Canada to compete in the world's markets. Thus a proper balance is maintained between the farmer

and the manufacturer, and the Exhibition is made thoroughly representative of Canadian life in general, a great summary of national achievement, epitomizing the development of the arts and crafts, education, invention and the various sciences of industry, to which the Big Fair constantly strives to be an inspiration and an enduring stimulus. Several great buildings are devoted to manufactures in the heart of the grounds. The contents are well installed and ideally displayed and are of such attractive interest as to prove one of the most popular sections of the exposition. The display is one of processes as well as product, the article in some cases being actually produced in the Process building under factory conditions, great sections of industrial plants being transported to the Exhibition for that purpose. In other cases the product is presented in juxtaposition with the illustration of its evolution. Its passage is shown from the crude shape through the various stages and processes to the finished state—the transformation of the raw material into the available marketable product exemplified, adding infinitely to the interest as well as to the educational value of the exposition.



A COOL, LEAFY RETREAT.

An Annual World's Fair

THE Canadian National Exhibition, now in its forty-second year represents a colossal achievement of Canadian organization. That there have been bigger expositions of a somewhat similar nature in Europe and America need not be denied. World's Fairs, like that at Paris, London, St. Louis, Chicago and San Francisco, were gigantic productions. But they were isolated incidents that have occurred at irregular intervals in different places. Buildings and other works erected at tremendous cost have had to be demolished after a brief life had concluded their period of usefulness. Nothing remains of them but a memory. The Canadian National Exhibition is a World's Fair of a different kind. It is permanent. Its buildings and other works have a continuous existence. It serves a national purpose in the encouragement of enterprise of every legitimate kind. It stimulates friendly competition among rival producers of almost every known description of wealth. It places the results of such competition before the public. And it keeps up the good work year after year. Canada has no institution which better reflects the national spirit than its National Exhibition, which stands a monument to the civic progressiveness of Toronto, a triumph of loyal, vigorous citizenship and one of the Queen City's greatest contributions to the educational service of the nation, and

to her industrial efficiency and agricultural advancement. The paramount reason for the majority of Fairs and Exhibitions is primarily the exploitation of the immediate locale. Not so the Canadian National, with its annual attendance of 1,000,000 people, drawn from all parts of the continent. It is the arena for the display of the strength and enterprise of the whole nation and the testing ground for much that other nations have to offer, a giant kindergarten, where hundreds of thousands go for relaxation and enjoyment and are taught, enlightened and elevated in thought without being conscious of the many influences at work. A year of travel in Canada can here be condensed into a few days' sight-seeing. "There is contagious pride in this yearly assembling of Canada's best that exerts a unifying influence," says one writer, who continues: "Every exhibitor is proud of his achievement, whatever may be his choice among the infinitely varied fields of usefulness. This pride is best manifested in the artistic arrangement, the touch that beautifies, the appeals to the aesthetic sense in almost every design and arrangement. That expression of joy in achievement inspires responsive pride in every casual spectator, strengthening the feeling of fellowship in an achieving people of a wonderful country."



THE HORTICULTURAL BUILDING.

Toronto---Hub of the Nation

NO greater tribute is paid to the Exhibition than the recurring visits of the same people from distant points year after year. They realize that each season there will be more to be seen, to learn and enjoy than before. They have come to understand that the Big Fair is a progressive institution and that the policy of the Directors and Management make it impossible for the display of one year to be less interesting than that of the year before unless science and its suppliers throughout the world should take a holiday and bring the forward movement of mankind to a halt. No enlightened man will say that because he has attended a series of Exhibitions he therefore knows what the next one will be like. On the contrary such a man will have learned to expect perennial newness—and will certainly not be disappointed. Visitors must be struck by the refreshing influence upon their spirits. It makes one temporarily forgetful of the perplexing problems of reconstruction, causes men to unknit their brows and put aside thoughts of unrest. It shows how lovely are the lineaments of this grand country, how rich and inviting is the prospect that lies before it. The Exhibition is a well-spring of inspiration to all. Anytime is a good time to come during the thirteen days the Exhibition is under way. The prospective visitor need have no misgivings—it is complete from the first day, and if past records are any criterion, patrons may safely rely on the weather being delightful.

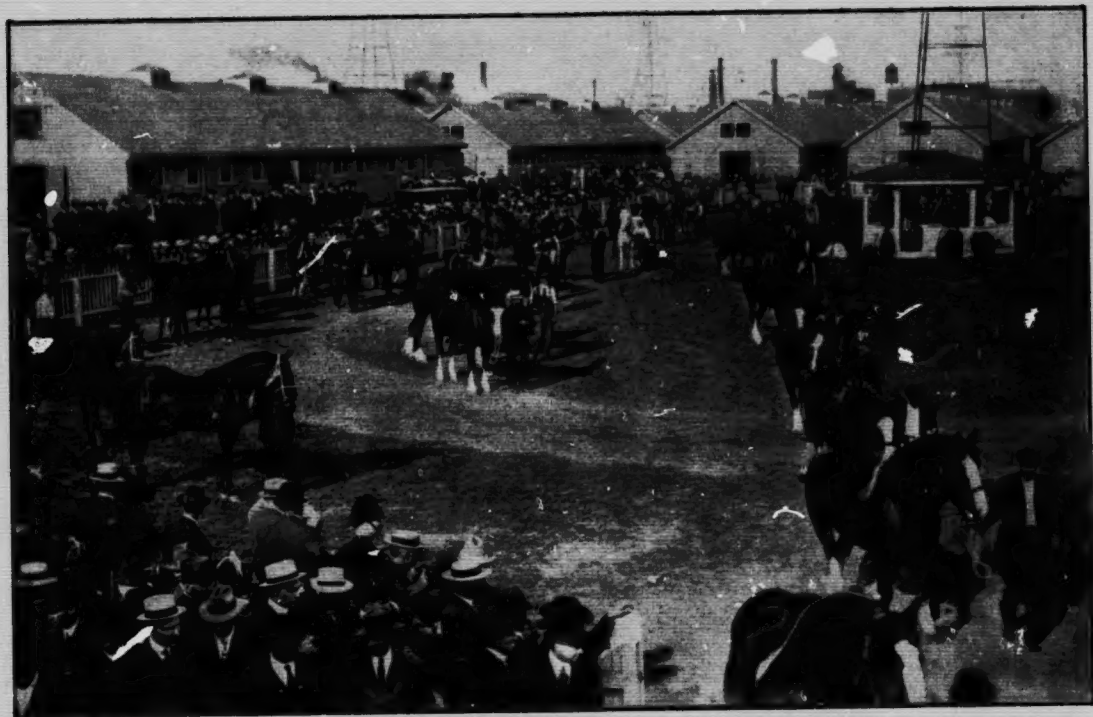
Toronto is admirably situated as the Exposition centre of Canada. It is the hub of Canada, the nation's greatest manufacturing, distributing and educational centre, the Dominion's second largest city in point of population, but the first in almost everything else. It is a city of homes, of happy, contented, prosperous people. A great railroad centre, it is in direct connection and within a night's ride of many of the big United States centres of population. It is in close proximity to Niagara Falls, three hours distant by palatial lake steamers. The great cataract and the Canadian National Exhibition being virtually one attraction, travellers may visit in one day nature's sublimest effort and one of the greatest achievements of man. Toronto's splendid central location and accessibility make it the tourist clearing centre for eastern Canada. It is uncommonly picturesque, with a climate that is remarkably equable and healthful winter and summer, its many-sided attractiveness being nothing short of a revelation to those unfamiliar with the city and its environs. It has a population of over a half million, is a modern city in every respect, and scarcely less notable than the urban advantages are its convenient facilities for suburban and country life. For those who prefer to motor there are splendid highways leading to the City, particularly from the west, while around and about are many attractive points within easy distance. Toronto is the Mecca for tourists.



BUSY STREET IN EXHIBITION CITY.



A SECTION OF THE GRAND PLAZA.



IN THE HORSE RING



ONE OF THE MANY BEAUTY SPOTS

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